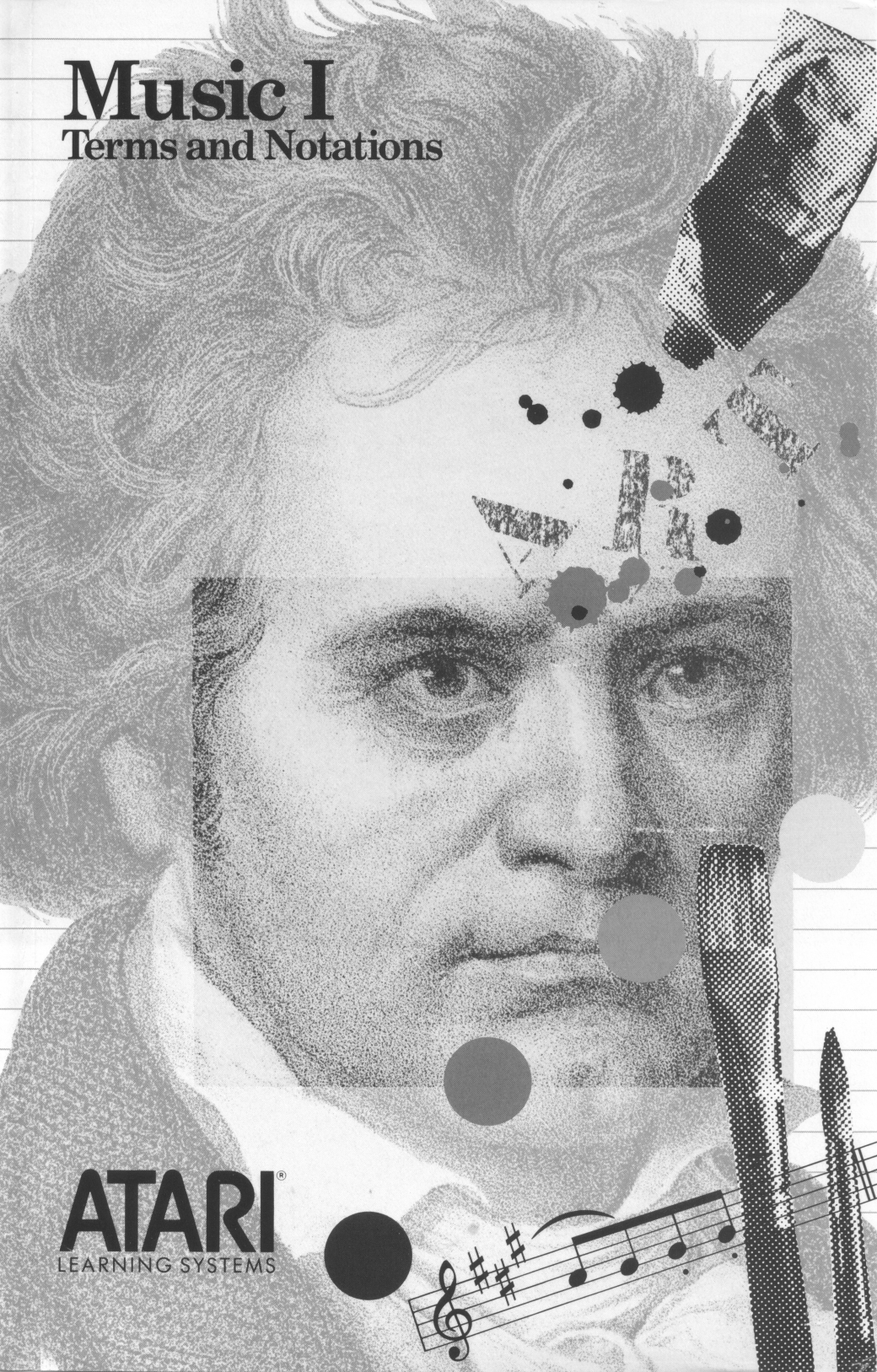
Music I
Terms and Notations



ATARI®
LEARNING SYSTEMS

Table of Contents

Using This Program at Home	2
Introduction	3
Getting Started	4
Index to Programs on the Diskette	6
General Description, Music I-II-III	7
Introduction	14
Background Information	14
Sample Runs	15
Note Types	16
Background Information	17
Use in an Instructional Setting	19
Recording Sheet	20
Sample Runs	22
Name the Note	25
Background Information	26
Use in an Instructional Setting	29
Recording Sheet	30
Sample Runs	32
Enharmonics	34
Background Information	34
Use in an Instructional Setting	35
Recording Sheet	36
Sample Runs	38
Terms	40
Background Information	40
Use in an Instructional Setting	45
Recording Sheet	46
Sample Runs	48
Key Signatures	50
Background Information	51
Use in an Instructional Setting	55
Recording Sheet	56
Sample Runs	58

Using This Program at Home

Many ATARI® Learning Systems program manuals were originally designed for use by teachers in the classroom. The programs themselves, however, are no less engaging and instructive for "independent learners"—children, students, and adults—working at home.

Every manual includes a "Getting Started" section that explains how to load the program into your computer system quickly and easily. Since many basic prompts and other instructions are displayed right on your screen, that's all you'll need to begin learning and exploring with most ATARI Learning Systems programs. But whether you're a parent, a tutor, or a home learner teaching yourself, it's a good idea to look through the teaching materials in your manual. You're likely to find important details on using the program, valuable supplementary information on its subject matter, and some creative ideas for getting the most educational and entertainment value out of your ATARI Learning Systems program.

Introduction

Music I: Terms and Notations is the first of a series of three modules for music theory drill and practice. The programs use the capabilities of the ATARI® computer to generate tone and produce high-resolution graphics. Each program is designed to allow students to choose the difficulty of the problems to be presented, and to select exercises of increasing difficulty as their skills improve.

Music theory is a skill-oriented discipline that requires much practice. Typically, this practice is not a solitary activity. A teacher must evaluate the student's efforts and, in the case of ear training, also present the music to be heard—a tedious and time-consuming task. But the ATARI computer presents both visual and aural stimuli and provides instant feedback to student responses. In addition, it can randomly produce many problems of a given type, thus relieving the teacher of drill work while providing students with individualized activities.

Handout pages in this guide may be duplicated for use with students.

Getting Started

Follow these steps to load the Music I: Terms and Notation program into your ATARI computer system:

1. With your computer turned off, turn on your television set or monitor and disk drive. Wait for the busy light on the disk drive to go out.

2. If your computer is *not* equipped with built-in ATARI BASIC, insert an ATARI BASIC cartridge in the cartridge slot (the left cartridge slot on the ATARI 800® computer).

3. Insert the Music I: Terms and Notation diskette in your disk drive (disk drive 1, if you have more than one drive) and close the disk drive door or latch.

4. Turn on your computer. As your disk drive goes to work, you'll hear a beeping sound while the first part of the program loads into your computer. After several moments, a title screen will appear on your screen, followed by a menu of program selections.

Because your computer loads portions of the program as you use them, you must leave the Music I: Terms and Notation diskette in your disk drive while using the program.

If a question asked by the Music I: Terms and Notation program requires a simple Yes or No answer, you may respond by typing **YES** or **NO**, or simply by typing **Y** or **N**. Always press **RETURN** to confirm your response to a question. You may usually change your response before pressing **RETURN**; just use the **DELETE BACK SPACE** key to delete your original response, then type in the new response.

To return to the program menu, hold down the **ESC** key. When the question Do you want to try again? appears, type **N** and press **RETURN**.

Index to Programs on the Diskette

Introduction
Acquaints students with the ATARI computer and demonstrates the computer capabilities that are used on some of the programs on the three music theory diskettes.

The following music theory programs are listed in order of suggested use (see General Description, following).

Note Types
A drill on recognizing different types of notes and rests. Students identify a note or rest as a quarter, an eighth, and so forth, and determine the number of beats it is to be held.

Name the Note
A drill on identifying notes in both treble and bass clefs. Students specify the clef(s) to be used and decide whether sharps, flats, and ledger lines are to be included.

Key Signatures
A drill on recognition of key signatures. Students can choose to work with major keys only, minor keys only, or a combination of the two.

Terms
A drill on the definitions of fifty-seven words used in musical terminology. Three levels of difficulty are available.

Enharmonics
A drill on notes that are equivalent in pitch but can be written differently. Students decide whether to use double sharps or double flats.

General Description Music I - II - III

The three ATARI Learning Systems music programs can be used singly or in combination to drill students at successive levels of difficulty.

Below is one possible sequence of instruction for using the five programs on *Music I - Terms and Notations;* the seven programs on *Music II - Rhythm and Pitch;* and the five programs on *Music III - Scales and Chords.* Each diskette has a menu of programs with an END option. (The END option provides for ending work on the current diskette and inserting another.)

Instruction on the three diskettes is divided into nine levels. The student does Level One first, and when all parts of that level are successfully completed, moves on to Level Two, and so forth. While a student is using a program, the computer keeps track of which problems have been answered correctly and selects subsequent problems from ones the student hasn't tried or has answered incorrectly.

General Description Music I-II-III

Sequence of Instruction	Music Diskette
Level One	
Note Types (all sets)	I
Name the Note (all sets)	I
Enharmonics (all sets)	I
Level Two	
Terms (set 1)	I
Key Signatures (major only)	I
Counting (all time signatures)	II
Aural Intervals (major and minor 2nds)	II
Visual Intervals (2nds)	II
Whole-Half	III
Level Three	
Wrong Note (2nds)	II
Missing Note (2nds)	II
Rhythm (set 1)	II
Rhythm Play (set 1)II	
Aural Intervals (3rds, and a mixture of 2nds and 3rds)	II
Visual Intervals (3rds, maximum of 1 sharp or flat)	II
Level Four	
Wrong Note (3rds, maximum of 1 sharp or flat)	II
Missing Note (3rds, maximum of 1 sharp or flat)	II
Rhythm (set 2)	II
Rhythm Play (set 2)	II
Aural Intervals (4ths and 5ths)	II
Visual Intervals (4ths, maximum of 1 sharp or flat)	II

General Description Music I-II-III

Sequence of Instruction	Music Diskette
Level Five	
Wrong Note (4ths, maximum of 1 sharp or flat)	II
Missing Note (4ths, maximum of 1 sharp or flat)	II
Rhythm (set 3)	II
Rhythm Play (set 3)	II
Find the Half (3 notes)	III
Terms (set 2)	I
Visual Intervals (5ths, maximum of 1 sharp or flat)	II
Level Six	
Wrong Note (5ths, maximum of 2 sharps or flats)	II
Missing Note (5ths, maximum of 2 sharps or flats)	II
Find the Half (4 notes)	III
Visual Intervals (6ths, maximum of 3 sharps or flats)	II
Aural Intervals (6ths)	II
Triads (major and minor only both fixed and random root)	III
Level Seven	
Wrong Note (6ths, maximum of 3 sharps or flats)	II
Missing Note (6ths, maximum of 3 sharps or flats)	II
Find the Half (5 notes)	III
Visual Intervals (7ths, and a mixture of 6ths and 7ths)	II
Aural Intervals (7ths, and a mixture of 6ths and 7ths)	II
Triads (all types, both fixed and random root)	III

General Description Music I-II-III

Sequence of Instruction	Music Diskette
Level Eight	
Wrong Note (7ths, maximum of 4 sharps or flats)	II
Missing Note (7ths, maximum of 4 sharps or flats)	II
Scales (major and minor)	III
Sevenths (major, minor, dominant, both fixed and random root)	III
Aural Intervals (all intervals)	II
Key Signatures (set 2)	I
Terms (set 3)	I
Level Nine	
Scales (major, minor, and modal)	III
Sevenths (major, minor, dominant, half diminished, full diminished, both fixed and random root)	III
Key Signatures (set 3)	I
Visual Intervals (7ths, maximum of 6 flats or sharps)	II
Wrong Note (7ths, maximum of 6 flats or sharps)	II
Missing Note (7ths, maximum of 6 flats or sharps)	II

Recording Sheets

A student recording sheet is provided for each music theory program. It gives you a record of student progress, and it gives students direction and lets them see their progress.

The preceding Sequence of Instruction is one example of a plan for moving students through nine levels, using the three diskettes of the music theory programs. To use the programs effectively, students will need direction. While you as a teacher know that students should be familiar with the sounds of fourths and fifths in order to use these intervals in a program like Wrong Note (see *Music II - Rhythm and Pitch*), students may not know this. A plan should therefore be devised, either for each student individually or for the class as a whole.

After you decide which programs to use and in what order, prepare a recording sheet for each program that each student is to use.

Here's how a recording sheet might be filled out for a hypothetical student named Sue Collins, who has advanced through the beginning levels of the music theory programs and is now ready to work with Aural Intervals on the *Music II - Rhythm and Pitch* diskette.

Sue has some background in intervals and can usually identify major and minor 2nds. She can identify a 3rd, but has trouble distinguishing between major and minor 3rds. She is very weak on most other intervals. The following is one possible plan for Sue:

1. Give her a few drills to discriminate between major and minor 2nds (both low to high and high to low—abbreviated lh and hl). This will give her familiarity with the equipment and build her confidence.
2. Give drill on a mixture of major and minor 2nds and minor 3rds (lh and hl).
3. Give drill on major and minor 3rds (lh and hl).
4. Give drill on major 3rds, minor 3rds, and perfect 4ths (hl and lh).
5. Give drill on perfect 4ths and 5ths (hl and lh).
6. Give drill on all intervals, minor 2nd through perfect 5th (lh and hl), excluding the tritone.
7. Give drill on perfect 4ths, perfect 5ths, minor 6ths (lh and hl).
8. Give drill on minor 6ths and major 6ths (lh and hl).
9. Give drill on perfect 4ths, perfect 5ths, major 6ths, minor 6ths, minor 7ths (lh and hl).
10. Give drill on minor 7ths and major 7ths (lh and hl).

11. Give drill on major 6ths, minor 6ths, major 7ths, minor 7ths, and tritone (hl and lh).

12. Give drill on all intervals (lh and hl).

Structure and sequence are provided through the recording sheets. The instructor fills in:

- The student's name
- The number of problems to do each session
- The total needed for mastery
- The sequence of instruction

At each computer session, students use the recording sheet for the directions the instructor has filled in at the top. After they finish work on each program, students enter their scores. If they haven't achieved mastery, they mark NO and repeat the session. If they have achieved mastery, they mark YES and move on to the program that's next in the sequence. They do this by returning to the menu and either pressing the number of the new program or selecting the END option on the menu and inserting a different diskette.

Introduction

Music on the ATARI Computer

Specific Topic:	ATARI Capabilities on Music Theory Programs
Type:	Demonstration
Reading Level:	7–8 (Dale-Chall)

Description

Introduction acquaints the student with the ATARI computer in a non-threatening setting and demonstrates the capabilities that will be used in some of the music theory programs.

Objectives

- To experience the ATARI keyboard before beginning the music theory lessons
- To hear and see ATARI sound and graphics used in some of the music theory programs

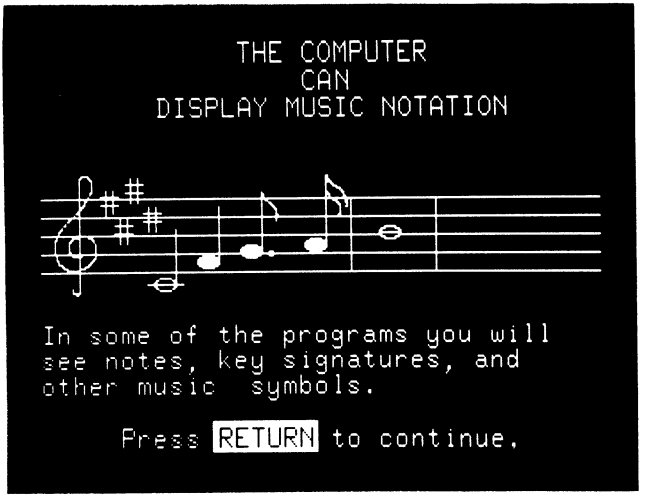
Background Information

Music theory is a fruitful area for computer-enhanced curriculum. Visual and listening skills are combined in the drill and practice routines presented for mastery of music fundamentals. This program demonstrates the sound and graphics capabilities used in some of the programs and also gives students a chance to try the ATARI keyboard before they begin the drill lessons. The programs don't require prior work with computers.

Sample Runs

After a brief introduction to the music theory programs, students see an example of how the computer can display text rapidly, using music terms. They also learn that they'll be able to work at their own pace.

Students hear tones generated by the computer, are told to adjust the volume of their TV, and see music symbols displayed on the screen.


THE COMPUTER
CAN
DISPLAY MUSIC NOTATION
In some of the programs you will see notes, key signatures, and other music symbols.
Press RETURN to continue.

Examples of Screen Output

Note Types

Terms and Notation

Specific Topic:	Rest and Note Types
Type:	Drill and Practice
Reading Level:	5–6 (Dale-Chall)

Description

Note Types drills on recognition of different types of notes and rests. Students identify a note or rest as being a quarter, an eighth, and so forth, and determine the number of beats the note or rest is to be held. They may work with notes only, with rests only, or with a combination of notes and rests.

Objective

- To identify the following notes and rests:

  dotted whole
  whole
  dotted half
  half
  dotted quarter
  quarter
  dotted eighth
  eighth
  sixteenth

- To specify how long a given note or rest should be held if a quarter note receives one beat

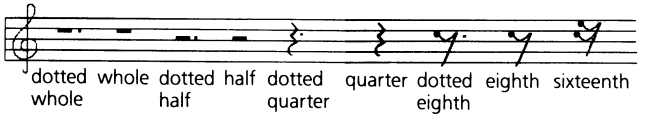
Note Types

Background Information

To work with this program, students should know note and rest types and how to determine the number of beats a note or rest is to be held. This program provides drill on recognizing the note and rest types shown below:

Notes

Rests



The number of beats a rest or note is held depends on both the time signature and the type of note or rest.

Time Signature

The time signature is the pair of numbers found to the right of the clef at the beginning of the composition. The top number is the number of beats in a measure, and the bottom number indicates which type of note receives one beat. In the example, there are 3 beats in a measure, and a quarter note receives one beat.

Note Types

Note Type

The system for naming notes helps the performer determine how long one note should be held in relation to another.

A half note is held half as long as a whole note.

A quarter note is held half as long as a half note and one-fourth as long as a whole note.

Looking at things from the other direction, if a quarter note is held one beat, then a half note is held twice as long, or two beats.

A dot (·) following a note increases by fifty percent the length of time the note is held—for example:

If a half note is held two beats, a dotted half note is held (2×1.5) or three beats.

Note Types

Use in an Instructional Setting

Students should know note and rest types and how to determine the number of beats a note or rest is held (see Background Information, preceding). Instructors should fill in the top of the recording sheet for Note Types before students go to the computer. Space is provided for recording results for two computer sessions on Note Types. If students need more practice to achieve the expected total needed for mastery, prepare an additional recording sheet for them.

You should decide if students are to follow the suggested sequence of instruction (see General Description, page 8) for the music theory programs. If that sequence is to be followed, prepare a folio for each student with the recording sheet for each program the student is to use. Note Types, Name the Note, and Enharmonics are the programs required to complete Level One of the suggested sequence.

Note Types Recording Sheet

Name _____

Class _____ Date _____

Number of problems to do:

Notes only _____ (9 max.)

Rests only _____ (9 max.)

Notes & Rests _____ (9 max.)

Total needed for mastery: _____

_____

Session _____

Notes Only:

_____ Number tried

_____ Part 1 Number correct

_____ Part 2 Number correct

Session _____

Notes Only:

_____ Number tried

_____ Part 1 Number correct

_____ Part 2 Number correct

Rests Only:

_____ Number tried

_____ Part 1 Number correct

_____ Part 2 Number correct

Notes & Rests:

_____ Number tried

_____ Part 1 Number correct

_____ Part 2 Number correct

Mastery Achieved _____ (Yes/No)

Rests Only:

_____ Number tried

_____ Part 1 Number correct

_____ Part 2 Number correct

Notes & Rests:

_____ Number tried

_____ Part 1 Number correct

_____ Part 2 Number correct

Mastery Achieved _____ (Yes/No)

Sample Runs

```
    This program provides drill on
recognizing different notes and
rests. The program will print a note
or rest and you will be asked:
1. to identify the type of note or
   rest - e.g. whole, half, dotted
   quarter, etc.
2. how many beats the note or rest
   should be held when a QUARTER
   NOTE is held ONE beat.

   To enter a part of a beat, use
   decimals. For example, when a
   QUARTER NOTE is held ONE beat,
   an eighth note would receive
   .5 beats.

   Press RETURN to continue.
```

The instructions explain the two parts of the drill and instruct students to use a decimal to enter a part of a beat.

```
You may be drilled on any
of the following:

1. Notes only.
2. Rests only.
3. A mixture of notes and
   rests.

Which would you like? _
```

Students specify the type of drill they wish to work on. They also specify the number of problems.

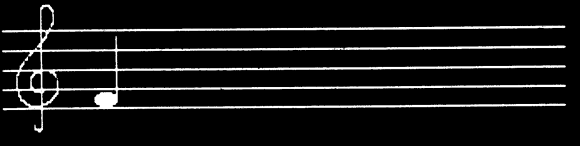
Examples of Screen Output

Note Types

Sample Runs

```
When identifying notes, use the
abbreviations given below:

Abbreviation     Note or rest type
    W              Whole
    H              Half
    Q              Quarter
    E              Eighth
    S              Sixteenth
   DW              Dotted Whole
   DH              Dotted Half
   DQ              Dotted Quarter
   DE              Dotted Eighth

The abbreviations are displayed on
the screen while you answer the
questions.
     Press RETURN to continue
```

Students are told how to enter note names, using abbreviations.



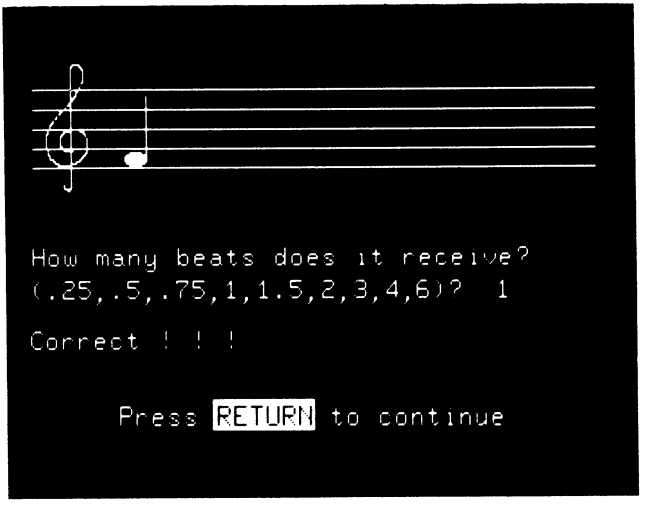
```
Enter the abbreviation for this
note. (DW, W, DH, DQ, Q, DE, E, S)?

H

No, it is a Q, a QUARTER note.
     Press RETURN to continue
```

For each exercise, a note is displayed and students are asked to type its abbreviation. (Abbreviations are listed on the screen.) Students have one chance to answer each problem. If the response is incorrect, the correct answer is displayed.

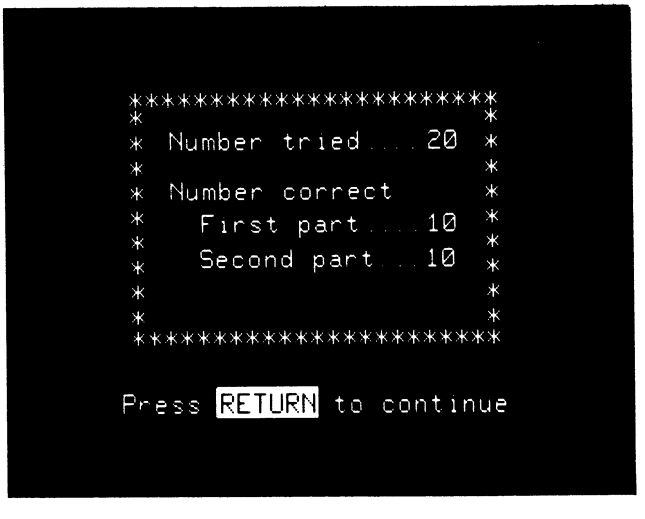
Examples of Screen Output

Note Types

Sample Runs



After identifying the note or rest type, students are asked how many beats the note or rest gets if a quarter note gets one beat. Possible answers (.25, .5, .75, 1, 1.5, 2, 3, 4, 6) are displayed on the screen.



In the score, the student gets one point for each note type identified correctly and one point per problem for giving the correct number of beats. Therefore, the student who requests 10 problems and gets them all right will get a score of 20 correct.

Examples of Screen Output

Name the Note

Terms and Notation

Specific Topic:	Note Identification
Type:	Drill and Practice
Reading Level:	9–10 (Dale-Chall)

Description...

Name the Note gives students practice in identifying notes in both treble and bass clefs. Students specify the clef(s) to be used and decide whether or not exercises will include sharps, flats, and ledger lines.

Objectives...

- To name notes in both treble and bass clefs
- To name notes that are written with ledger lines
- To name notes when the key signature contains sharps or flats

Name the Note

Background Information

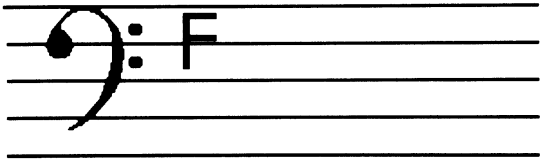
To work with this program, students should know the scheme for naming notes, and the functions of ledger lines and key signatures.

Treble Clef

The two most commonly used clefs are the treble and bass clefs. Alternate names are G-clef and F-clef respectively. Notice that the treble clef seems to focus on the second line of the staff. The treble or G-clef identifies this line as G.

Bass Clef

Notice in the drawing of the bass clef that the focus of the clef symbol is on the fourth line. The bass or F-clef identifies this line as F.



Name the Note

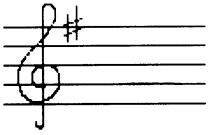
Other notes on the staffs can be determined from the starting points of G and F, as shown below:

Ledger Lines

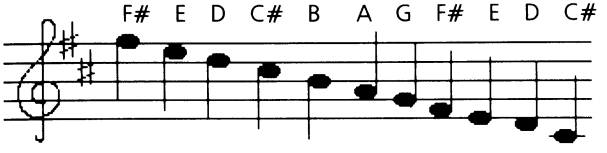
Since not all notes can be displayed on these staffs, composers use ledger lines to show those notes that go above or below a staff. A ledger line should be regarded as a continuation of the staff, as in the examples below:

Key Signatures

A key signature is a shorthand method of identifying notes to be sharped or flatted throughout the composition. In the key of G major, for example, the note F is almost always played as F-sharp. Rather than placing a sharp sign before each F in the piece, the composer uses a key signature, as shown.



Since the sharp sign is placed on the fifth line (F), the performer knows that *all* Fs are to be played as F sharps.



In the example above, notice that there are two sharps: F and C. This means that all Fs and Cs in the piece are now played as F#s and C#s.

Name the Note

Use in an Instructional Setting

Students should know the scheme for naming notes, and the functions of ledger lines and key signatures (see Background Information, preceding). Instructors should fill in the top of the recording sheet for Name the Note before students go to the computer. Space is provided for recording results for two computer sessions on Name the Note. If students need more practice to achieve the expected total needed for mastery, prepare an additional recording sheet for them.

Note that for students following the suggested sequence of instruction, Note Types, Name the Note, and Enharmonics are required to complete Level One.

Name the Note Recording Sheet

Name _____

Class _____ Date _____

Number of problems to do:

Set 1 _____(30 max.)

Set 2 _____(30 max.)

Set 3 _____(30 max.)

Set 4 _____(30 max.)

Set 5 _____(30 max.)

Total needed for mastery: _____

Session _____

Set 1:

_____ Number tried

Session _____

Set 1:

_____ Number tried

_____ Number correct

Set 2:

_____ Number tried

_____ Number correct

Set 3:

_____ Number tried

_____ Number correct

Set 4:

_____ Number tried

_____ Number correct

Set 5:

_____ Number tried

_____ Number correct

Mastery Achieved _____ (Yes or No)

_____ Number correct

Set 2:

_____ Number tried

_____ Number correct

Set 3:

_____ Number tried

_____ Number correct

Set 4:

_____ Number tried

_____ Number correct

Set 5:

_____ Number tried

_____ Number correct

Mastery Achieved _____ (Yes or No)

Name the Note

Sample Runs

```
There are five levels of problems:

1. All treble clef, no sharps,
   flats, or ledger lines.
2. All bass clef, no sharps,
   flats, or ledger lines.
3. Mixture of treble and bass
   clefs, no sharps, flats, or
   ledger lines.
4. Mixture of treble and bass
   clefs, some ledger lines, no
   sharps or flats.
5. Mixture of treble and bass
   clefs, some ledger lines, and
   some sharps and flats.

Which level do you want? 
```

The student selects the level of problem difficulty.

```
How many problems would
you like? 99

Enter a number between
1 and 30.
```

The student specifies the number of problems to be attempted.

Examples of Screen Output

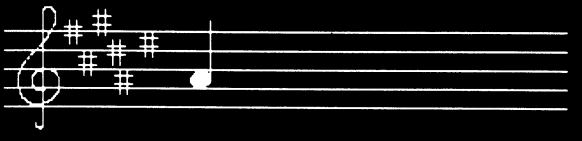
Name the Note

Sample Runs

Level 5 of the program explains that a percent sign (%, Shift 5) placed *after* a note name indicates a flat—for example, E% is E-flat. A pound sign (#, Shift 3) placed *after* a note name indicates a sharp—for example, F# is F-sharp.

```
Sharps (#)

Use the pound sign (Shift 3).

Flats (♭)

Use the percent sign (Shift 5).

Press RETURN to continue.
```

In each exercise, a note is displayed for the student to identify. The student has one chance to answer each problem. If the response is incorrect, the correct answer is displayed.



```
What is the name of this note? C

NO. The correct answer is A.

Press RETURN to continue.
```

Examples of Screen Output

Enharmonics

Terms and Notation

Specific Topic:	Enharmonics Equivalents
Type:	Drill and Practice
Reading Level:	9–10 (Dale-Chall)

Description

Enharmonics gives the student drill in identifying notes that are equivalent in pitch but that may be written differently, such as G-flat and F-sharp. The student decides whether to include exercises containing double sharps and double flats.

Objective

- To identify names that are enharmonically equivalent

Background Information

To work with this program, students should know the function of flats, sharps, double flats, and double sharps. Ideally, they'll have access to a keyboard instrument. Students should become familiar with the following facts about a keyboard:

1. White keys are C D E F G A B.
2. Black keys are used for sharps and flats and may be called by more than one name.
3. If a note is sharped, it's played one half-step (one note) higher than it's written.

4. If a note is flatted, it's played one half-step lower than written.

   Example: The black key between F and G can be called F-sharp because it's one half-step higher than F, but it can also be called G-flat because it's one half-step lower than G.

5. A double sharp causes a note to be played a whole step (2 notes) higher than written, and a double flat causes a note to be played a whole step lower than written.

   Example: F-double sharp is G, and G-double flat is F.

6. Note that C-flat is B, and E-sharp is F.

Use in an Instructional Setting

Students should know the function of flats, sharps, double flats, and double sharps (see Background Information, preceding). Instructors should fill in the top of the recording sheet for Enharmonics before students go to the computer. Space is provided for recording results for two computer sessions on Enharmonics. If students need more practice to achieve the expected total needed for mastery, prepare an additional recording sheet for them.

Note that for students following the suggested sequence of instruction, Note Types, Name the Note, and Enharmonics are required to complete Level One.

Enharmonics
Recording Sheet

Name _____

Class _____ Date _____

Number of problems to do: Set 1 _____(14 max.)

Set 2 _____(10 max.)

Total needed for mastery: _____

_____

Session _____

Set 1:

_____ Number tried

_____ Number correct

Set 2:

_____ Number tried

Session _____

Set 1:

_____ Number tried

_____ Number correct

Set 2:

_____ Number tried

_____ Number correct

Mastery Achieved _____ (Yes or No)

_____ Number correct

Mastery Achieved _____ (Yes or No)

Enharmonics

Sample Runs

```
There are two sets of enharmonic
spelling drills from which you
may choose.

  1. Spellings with only sharps
     and flats.

  2. Spellings with double
     sharps and double flats.

Which set do you want? ■
```

Students may choose to work with either single sharps and flats or double sharps and flats.

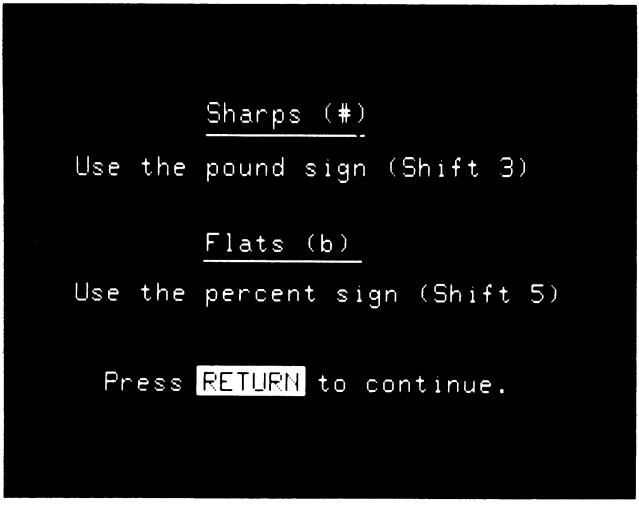
```
How many problems would you
like?  10
```

The student specifies the number of problems.

Examples of Screen Output

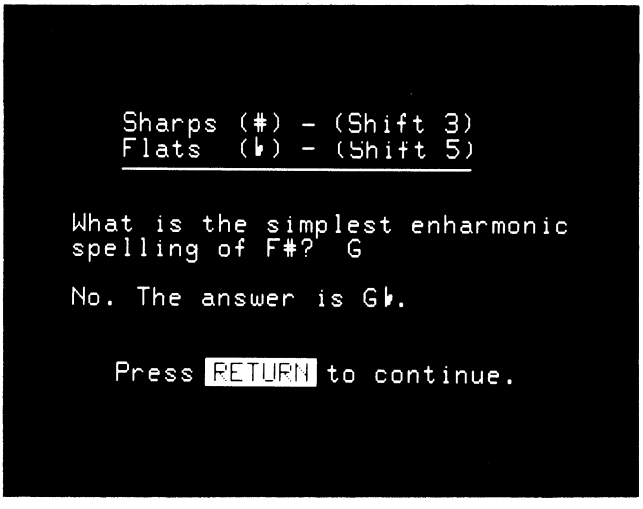
Enharmonics

Sample Runs



The student is informed how to enter sharp and flat signs.

In each exercise, the computer displays a note name, and the student enters the simplest enharmonically equivalent spelling for that note. For example, if the computer displays F#, the student should answer with B. Students get one chance to answer each problem. If the response is wrong, the computer displays the correct answer.



Examples of Screen Output

Terms

Terms and Notation

Specific Topic:	Definitions of Musical Terms
Type:	Drill and Practice
Reading Level:	5–6 (Dale-Chall)

Description

Terms provides drill on the definitions of 57 musical terms.

Objective

- To know the definitions of 57 musical terms

Background Information

Terms provides three levels of problem difficulty:

- most commonly used music terms
- commonly used music terms
- less commonly used music terms

Students select the level of problem difficulty and the number of problems to be presented.

The computer keeps records of which terms have been identified correctly. Once identified correctly, a term won't be presented again until *all* terms have been identified correctly.

Following is a list of the musical terms used in the program, and their definitions.

Terms

Set 1—Most Commonly Used Music Terms

Set	Music Term	Definition
1	a capella	singing without accompaniment
1	a tempo	resume the normal tempo
1	adagio	slowly and leisurely
1	allegro	quick, but not so fast as presto
1	andante	at walking speed (moderate in tempo)
1	arpeggio	the playing of the notes of a chord quickly, one after the other
1	coda	a final passage closing a composition or piece
1	crescendo	becoming gradually louder
1	diminuendo	becoming gradually softer
1	dolce	sweetly
1	fine	the end
1	forte	loud
1	largo	slow and stately

Set 1—Most Commonly Used Music Terms (continued)

Set	Music Term	Definition
1	legato	smooth
1	mezzo	medium, fairly
1	piano	soft
1	presto	very fast
1	ritard	becoming gradually slower
1	staccato	with distinct breaks between successive notes

Set 2—Commonly Used Music Terms

Set	Music Term	Definition
2	agitato	fast and with excitement
2	al fine	to the end
2	canon	a round
2	cantabile	in singing style
2	con	with
2	dolore	sad
2	grave	with gravity
2	grazioso	smooth, elegant
2	lento	slowly
2	meno	less
2	piu	more
2	pizzicato	plucked
2	poco	a little
2	rubato	intentionally deviating from strict rhythm
2	sempre	always
2	sforzando	with emphasis
2	sostenuto	held for the full indicated time value
2	tutti	for all instruments
2	vivace	lively, spirited

Set 3—Less Commonly Used Music Terms

Set	Music Term	Definition
3	al segno	to the sign
3	brio	bright
3	calore	warm
3	capo	head or beginning
3	comodo	comfortable
3	da capo al fine	to the beginning and conclude with the word *fine*
3	fuoco	fire
3	ma non troppo	but not too much
3	maestoso	majestically
3	marcato	strongly accented
3	molto	very much
3	moto	motion
3	pesante	heavily
3	poco a poco	little by little
3	rallentando	slowing, gradually

Set 3—Less Commonly Used Music Terms (continued)

3	segue	continue
3	stringendo	accelerating the tempo toward a climax
3	subito	suddenly
3	tenuto	hold for full value

Use in an Instructional Setting

Students should be encouraged to learn the Italian pronunciations of the music terms used to mark a composition, as well as to recognize what the words mean. Only recognition is drilled on in the program, however. Instructors should fill in the top of the recording sheet for Terms before students go to the computer. Space is provided for recording results for two computer sessions for each of the three sets for Terms. If students need more practice to achieve the expected total needed for mastery, prepare an additional recording sheet for them.

Note that for students following the suggested sequence of instruction, Set 1 of Terms is required at Level Two, Set 2 at Level Three, and Set 3 at Level Eight.

Terms
Recording Sheet

Name _____

Class _____ Date _____

Number of problems to do: Set 1 _____ (19 max.)

Set 2 _____ (19 max.)

Set 3 _____ (19 max.)

Total needed for mastery: _____

Session _____

Set 1:

_____ Number tried

_____ (Level Two) Number correct

Mastery achieved _____ (Yes or No)

Session _____

Set 1:

_____ Number tried

_____ (Level Two) Number correct

Mastery achieved _____ (Yes or No)

Session _____

Set 2:

_____ Number tried

_____ (Level Three)
Number correct

Mastery achieved _____ (Yes or No)

Session _____

Set 3:

_____ Number tried

_____ (Level Eight)
Number correct

Mastery achieved _____ (Yes or No)

Session _____

Set 2:

_____ Number tried

_____ (Level Three)
Number correct

Mastery achieved _____ (Yes or No)

Session _____

Set 3:

_____ Number tried

_____ (Level Eight)
Number correct

Mastery achieved _____ (Yes or No)

Terms

Sample Runs

```
There are three sets of terms
to choose from:

  1. Most commonly used terms.
  2. Commonly used terms.
  3. Less commonly used terms.

Which set of terms would
you like? 
```

Students choose to work with most commonly used terms, commonly used terms, or less commonly used terms.

```
How many problems would
you like?  19
```

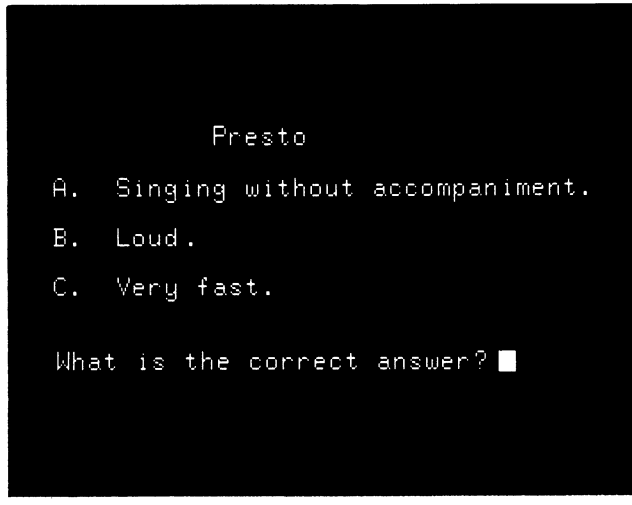
Students specify the number of problems.

Examples of Screen Output

Terms

Sample Runs

In each exercise, a term is printed at the top of the screen, followed by three possible definitions of that term. Students enter the letter of the definition that most closely defines the term. They get one try per problem. If the response is incorrect, the correct answer is displayed.



Example of Screen Output

Key Signatures

Terms and Notation

Specific Topic:	Major and Minor Key Signatures
Type:	Drill and Practice
Reading Level:	7–8 (Dale-Chall)

Description

Key Signatures gives the student drill in recognizing major and minor key signatures. Students may choose to work with major keys only, minor keys only, or a mixture of major and minor key signatures.

Objectives

- To identify all major key signatures
- To identify all minor key signatures

Key Signatures

Background Information

To work with this program, students should know the names of the notes (see Name the Note) and be somewhat familiar with a procedure for identifying key signatures.

The key signature (sharps or flats next to the clef) identifies the key in which the music is written—for example, A major, B minor.

Major Keys

There are several methods for identifying major key signatures. One of the more popular methods has two rules: If there are sharps in the key signature, DO (the name of the key) is one half-step up from the last (rightmost) sharp. If there are flats in the key signature, DO is the second to the last flat.

Minor Keys

There are several ways to identify minor key signatures. Perhaps the easiest is to first identify the major key and then move down a minor 3rd to find the relative minor. Using this method, if there is one sharp in the key signature, the major key is G. The pitch found a minor 3rd below G is E. Therefore, a key signature that has one sharp is E minor. The relative minor of G major is E minor.

Another way to determine the key is by counting the number of sharps or flats in the key signature. The following table shows keys determined by the number of sharps or flats.

Key Signatures

Key Signature Chart

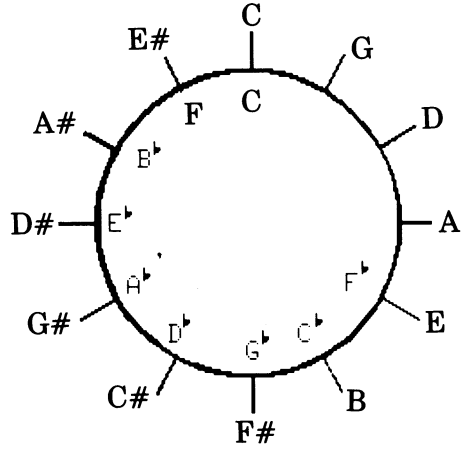
Number of Sharps or Flats	Names	Major Key	Minor Key
7 sharps	F# C# G# D# A# E# B#	C#	A#
6 sharps	F# C# G# D# A# E#	F#	D#
5 sharps	F# C# G# D# A#	B	G#
4 sharps	F# C# G# D#	E	C#
3 sharps	F# C# G#	A	F#
2 sharps	F# C#	D	B
1 sharp	F#	G	E
None		C	A
1 flat	Bb	F	D
2 flats	Bb Eb	Bb	G
3 flats	Bb Eb Ab	Eb	C
4 flats	Bb Eb Ab Db	Ab	F
5 flats	Bb Eb Ab Db Gb	Db	Bb
6 flats	Bb Eb Ab Db Gb Cb	Gb	Eb
7 flats	Bb Eb Ab Db Gb Cb Fb	Cb	Ab

Note:

- The first sharp is always F, the second C, and so forth.
- The first flat is always B, the second E, and so forth.
- The notes are flatted in reverse order from the way they're sharped—that is, the sharps in order are FCGDAEB, and the flats are BEADGCF.
- The notes are sharped and flatted in a predictable order. Each sharp is a fifth up from the previous sharp, and each flat is a fifth down from the previous flat.

Key Signatures

A concept called The Circle of Fifths is useful in studying the order of sharps, flats, and key signatures.



Notice the order of the pitches. They're arranged so that the interval between adjacent pitches is a fifth.

C is at the top.

G, the note to the right of C, is a fifth higher than C.

F, the note to the left of C, is a fifth lower than C.

The Circle of Fifths can be used to identify a key signature or to determine the order of sharps and flats in a key signature.

All the key signatures that have sharps start at C and go clockwise.

Example: G has 1 sharp, D has 2, and so forth.

All the key signatures that have flats start at C and go counterclockwise.

Example: F has 1 flat, Bb has 2, and so forth.

To find the order of the sharps, start at F# and move clockwise. To find the order of flats, start at Bb and move counterclockwise.

Key Signatures

Use in an Instructional Setting

Students should know the names of notes and a procedure for identifying key signatures (see Background Information, preceding). Instructors should fill in the top of the recording sheet for Key Signatures before students go to the computer. If students need more practice to achieve the expected total needed for mastery, prepare an additional recording sheet for them.

Note that for students following the suggested sequence of instruction, Set 1 of Key Signatures is required for Level Two, Set 2 for Level Eight, and Set 3 for Level Nine.

Key Signatures Recording Sheet

Name _____

Class _____ Date _____

Number of problems to do: Set 1 _____(15 max.)

Set 2 _____(15 max.) Set 3 _____(15 max.)

Total needed for mastery: _____

Session _____ **Session** _____

Set 1: **Set 1:**

_____ Number tried _____ Number tried

_____ (Level Two) Number correct _____ (Level Two) Number correct

_____ First Try _____ First Try

_____ Second Try _____ Second Try

Mastery achieved _____ (Yes or No)

Session _____

Set 2:

_____ Number tried

_____ (Level Eight) Number correct

_____ First Try

_____ Second Try

Mastery achieved _____ (Yes or No)

Session _____

Set 3:

_____ Number tried

_____ (Level Nine) Number correct

_____ First Try

_____ Second Try

Mastery achieved _____ (Yes or No)

Mastery achieved _____ (Yes or No)

Session _____

Set 2:

_____ Number tried

_____ (Level Eight) Number correct

_____ First Try

_____ Second Try

Mastery achieved _____ (Yes or No)

Session _____

Set 3:

_____ Number tried

_____ (Level Nine) Number correct

_____ First Try

_____ Second Try

Mastery achieved _____ (Yes or No)

Key Signatures

Sample Runs

```
This program is a drill in
identifying key signatures.

Drill choices:
   1. Only major keys.
   2. Only minor keys.
   3. Both major and minor keys.

Which would you like? 
```

Students choose to work with major key signatures, minor key signatures, or a mixture of the two.

```
A key signature will be drawn on
the screen.  The key signature,
sharps or flats next to the clef,
identifies the key in which the
music is written.  Type the
name of the key but do not
enter the words major or minor.

          Examples
      A-Flat     is A♭.
      G          is G.
      F-Sharp    is F#.

   Press RETURN to continue.
```

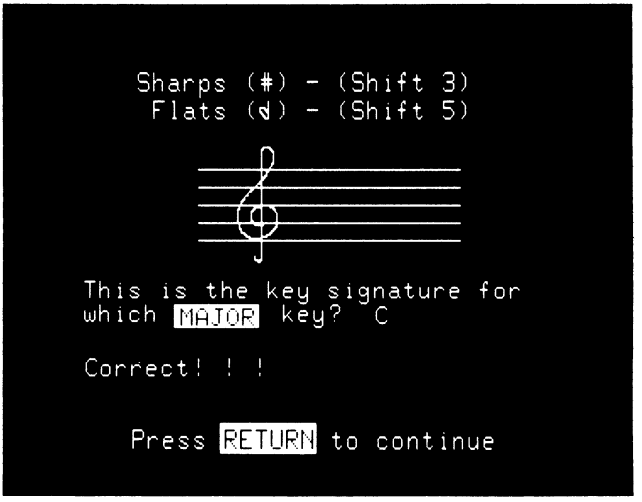
Students are told to enter sharp and flat signs. A percent sign (% , Shift 5) placed *after* a note indicates a flat—for example, E% is E-flat. A pound sign (#, Shift 3) placed *after* a note indicates a sharp—for example, F# is F-sharp.

Examples of Screen Output

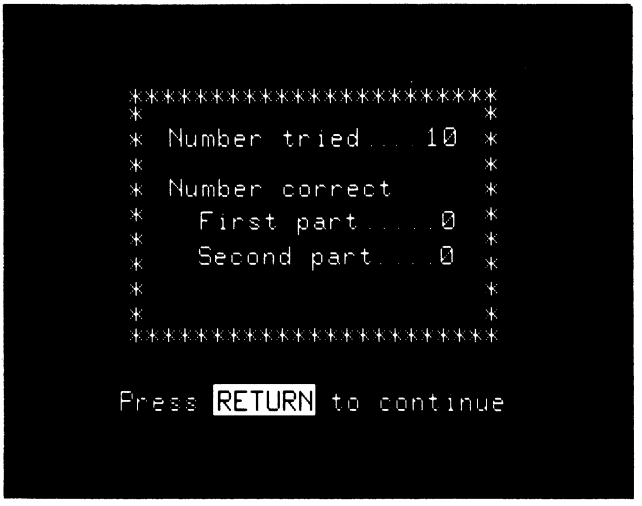
Key Signatures

Sample Runs

In each exercise, a key signature is displayed for students to identify. There are two tries per problem, but an answer is counted as correct only if it's given correctly on the first try. If the answer is incorrect on the second try, the correct answer is displayed.



The computer keeps records of which key signatures have been identified correctly. Once identified correctly, a key signature will not be presented again until *all* other key signatures have been correctly identified.



Examples of Screen Output

The ATARI Learning Systems Music I program was developed by the Minnesota Educational Computing Consortium (MECC). It was converted from a series of programs developed by Linda Borry Hausmann, formerly of the MECC staff. Testing and evaluation of the original programs with students was greatly aided by Elwood Johnson of Minneapolis Roosevelt High School. The diskette for the Atari computer was programmed by Cynthia Schroeder of the MECC staff. The support booklet was compiled by Shirley Keran of the MECC staff.

© 1982 MECC.

Every effort has been made to ensure the accuracy of the product documentation in this manual. However, because we are constantly improving and updating our computer software and hardware, Atari, Inc. is unable to guarantee the accuracy of printed material after the date of publication and disclaims liability for changes, errors or omissions.

No reproduction of this document or any portion of its contents is allowed without specific written permission of Atari, Inc., Sunnyvale, CA 94088.

A Warner Communications Company
©1984 Atari, Inc. All rights reserved
P.O. Box 61657
Sunnyvale, CA 94088
Printed in U.S.A.

C024784-048 REV. A

AED80048